



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



VIEW NEAR ALBRIGHT GALLERY OF ART
Pan-American Exposition

FINE ARTS AT THE PAN-AMERICAN EXPOSITION

The fine arts exhibit of the Pan-American Exposition at Buffalo has the promise of being one of unusual significance and importance. It will be unique in that it will be Pan-American, and Pan-American exclusively. The art of the Old World will be excluded. Even the productions of those American artists who have become permanent residents of Europe will not be admitted. Whatever be its extent and merit, therefore, it will doubtless be the best display ever attempted of the promising and progressive art of the western world.

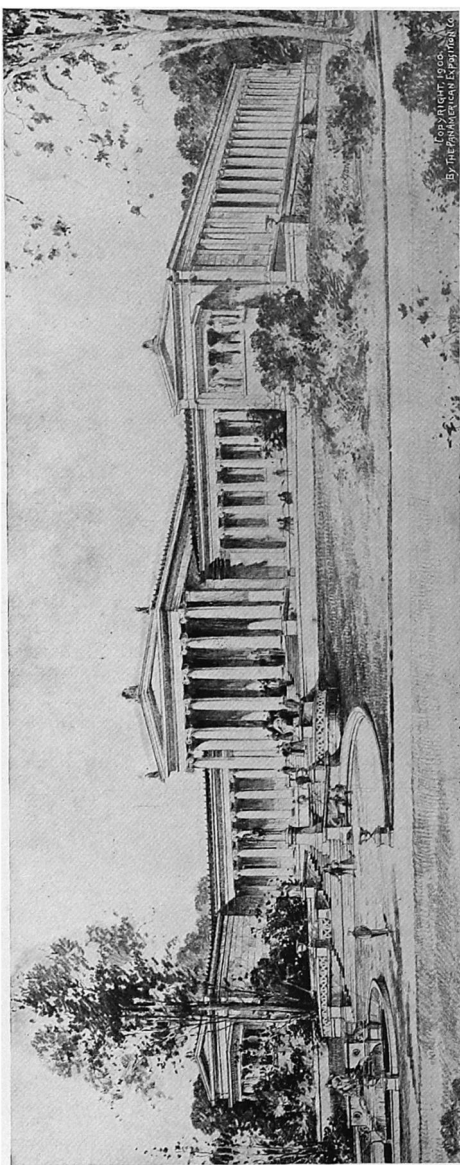
The wisdom of limiting the exhibit to the art works of the United States, Canada, and Latin America can scarcely be doubted. The world's fairs that have been held have, by their very nature, been colossal and cumbersome enterprises, in which the art of no one nation has been adequately represented. Perhaps the nearest approach to a fair national representation was that of France at the recent Paris Exposition. Certainly at the Columbian Exposition of 1893, at Chicago, and the Centennial Exposition of 1876, at Philadelphia, American art was in a large sense subordinated to the art of other nations, and did not command the attention or receive the praise that it deserved.

By the very policy of these enterprises, the strong, hopeful art of the New World, with its present-day attainments and its promise, was placed under the shadow of the art of the Old World, with its splendid traditions. As a consequence, few visitors, perhaps, carried

away any adequate idea of the progress made on this side of the Atlantic in painting, sculpture, drawing, etching, engraving, and architecture.

For the first time in the history of the United States, the artists of Pan-America will be given an opportunity at Buffalo to exhibit their best works and demonstrate that it is not necessary to ransack the galleries and ateliers of Europe to make a creditable display. This policy of limitation and exclusion was not adopted in deference to American artists, and is not to be construed as an effort to screen American art from the critical comparison that is provoked by international expositions. Young as it is, American art has little to fear from such comparison.

The Exposition is not planned as a world's fair, but primarily as an exhibition of American achievement. To admit into the fine arts department, therefore, the art products of Europe would be essentially out of keeping with the character of the enterprise. It would be



ALBRIGHT GALLERY OF ART
Pan-American Exposition

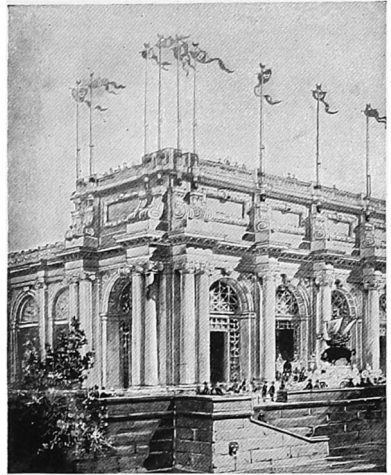
Copyright 1903
By The Pan-American Exposition Co.

little more than to create a special attraction, a sort of artistic sideshow radically different from the other departments of the Exposition. Desirable, therefore, as a great aggregation of art productions from all over the world would be as a special feature, there was unanimity of opinion that a line should be drawn on strictly American art works, as in the case of textiles, machinery, and other products.

This decision, which is but an element of consistency of plan, can have only one result. Leaving a clear field to the American art workers, it will unquestionably make possible the finest and most extensive exhibition of purely

American art productions ever offered to the public. Some idea of what may reasonably be expected may be gleaned from the fact that at the Paris Exposition of 1900, which has just closed, the exhibition of fine arts made by the United States was universally conceded to be the best made by any foreign nation. Even the French people themselves frankly acknowledged that it was second in rank only to

their own, and the International Jury of Awards, composed of artists from France and all the great exhibiting countries, gave more medals to the artists of the United States than to those of any other foreign country. Great Britain, Germany, and even Spain and Italy, whose art was venerable before the first puny efforts at



CORNER OF STADIUM
Pan-American Exposition



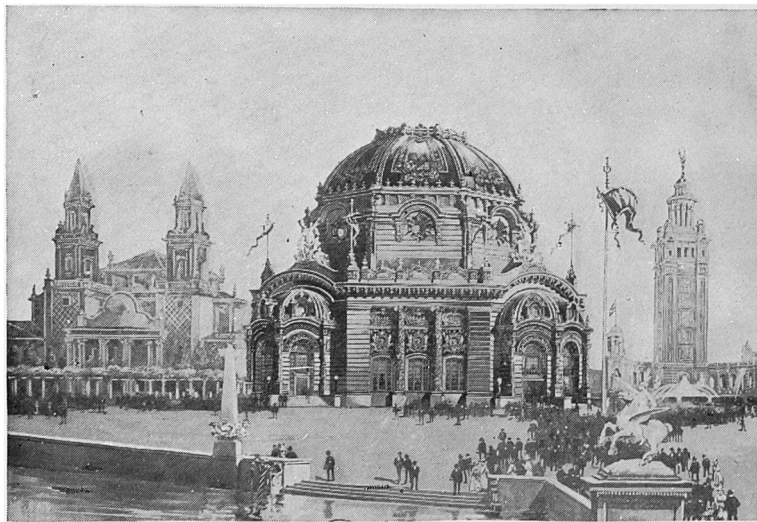
PROPYLÆA
Pan-American Exposition

artistic productions were made in America, ranked below the United States.

This fact alone is significant, and it doubtless had its influence, apart from any consideration of consistency of plan, in determining the promoters of the Exposition to exclude all foreign art works. In their opinion, it needed only some great exhibition of American art to dissipate the prejudice existing among Americans against their own artists, to establish the value in their own eyes of American works of art, and possibly to lay the foundation of an American institution comparable with the Paris Salon of France and the Royal Academy of England.

In view of the unquestionable merit of much of the art work done by Americans of the present day, and of the fine outlook for the growth of artistic culture and for a greater patronage of native artists, if the Pan-American Exposition should lead to the establishment of such an institution as an American Salon it will have done an incalculable service to American art.

The decision made to limit the exhibit to American works will in no sense give it a sectional character, since space will be allotted to each state, province, colony, and country in the Western Hemisphere. No artist of Pan-America will be barred, provided only his work has sufficient merit to pass the jury. Any American residing

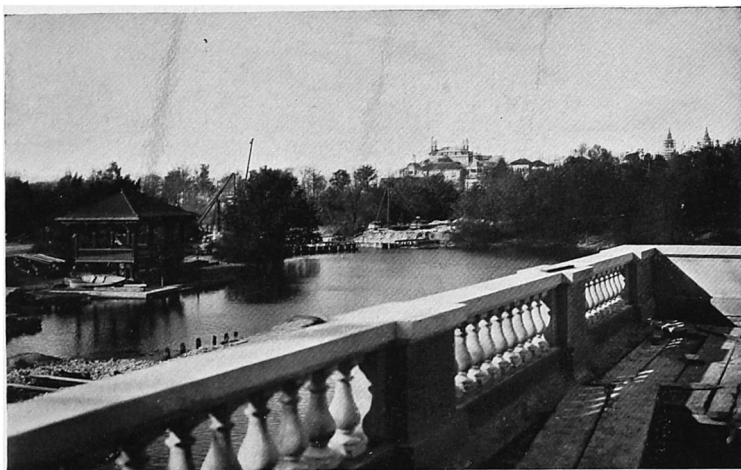


TEMPLE OF MUSIC
Pan-American Exposition

abroad may submit his work, provided he retain American citizenship. Canada has many artists of acknowledged ability, and Mexico and the Latin-American countries have not a few. These will all be invited, and even urged, to make a representative exhibit. Americans have seen little of Canadian art, and practically nothing of that of Mexico and the Latin-American countries, and if a fair exhibit can be secured from these countries it will be more novel and probably more acceptable to the average visitor to the Exposition than an equal number of works secured from the Old World.

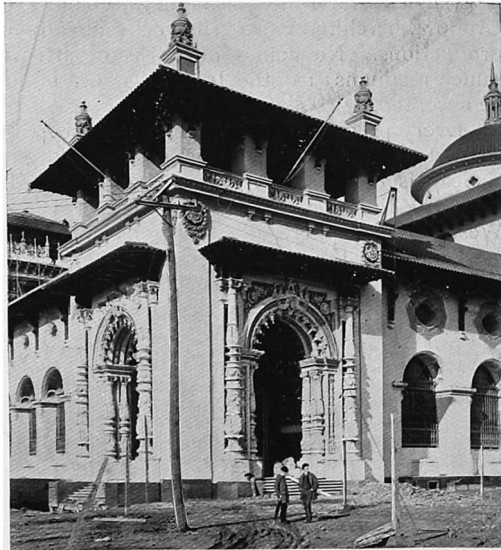
The exhibit of contemporary work will probably extend back as far as 1876. In view of the fact, however, that since that time there have been two or three pretentious exhibitions in the United States, special efforts will be made to secure as many as possible of the most notable works produced within the last decade. This, it will be remembered, has been the usual policy of expositions. The works of contemporary artists were given precedence at the Paris Expositions of 1878, 1889, and 1900, and also at the Chicago Exposition of 1893.

At the Paris Expositions of 1878, 1889, and 1900 there were small retrospective exhibitions of the work of French artists only, and at Chicago, in 1893, there was an unimportant collection representing the productions of early American artists. If present plans are carried out, there will be a more extensive retrospective exhibition of Pan-American art work at Buffalo than ever before attempted.



VIEW FROM BALCONY OF CASINO
Pan-American Exposition

This retrospective exhibition will include the most notable works of such men as Copley, Gilbert Stuart, and the other celebrated American painters of the beginning of the nineteenth century, coming down by decades to the present time. The retrospective survey, however, will naturally form but a small part of the exhibition. The galleries for the most part will be filled with strictly contemporary work, in the securing of which a systematic plan will be followed. In an official statement recently issued, the directors of the exhibit said:



CORNER OF PAVILION, MACHINERY BUILDING
Pan-American Exposition

"In making up the exhibition of fine arts, the plan to be followed is to secure the most representative and excellent works that have appeared within the last twenty-five years, particularly within the last decade. The owners of such works, whether they be private individuals or public institutions, such as the art museums of the United States and other Pan-American countries, will be asked to lend them.

"A circular will be sent to directors of institutions requesting their coöperation, and a circular will be sent to the artists themselves asking them to name what they consider their best works, and to give the names of the owners, with their addresses. As the opening of the Pan-American Exposition will come at a time when about all of the important annual exhibitions of art will have been held, it will be possible to secure some of the best works produced within the twelve or fifteen months preceding the opening of the Pan-American.

"The fine arts exhibit will be divided under the following groups: Group 1. Paintings in oil, water-color, pastel, and other recognized mediums; miniatures, cartoons. Group 2. Sculpture, including medals and cameos. Group 3. Drawings, etchings, engrav-

ings, black and white or monotint paintings in oil or water-color. Group 4. Architecture. All works in all classes must be original productions. No copies of works of art, whether executed in the same mediums as the originals or in different mediums, will be accepted."

Every precaution will be taken to keep out works of an inferior character. The standard of admission will be put exceptionally high, since it is desired that the exhibition shall be thoroughly representative of the best attainments of the artists and sculptors of the Western Hemisphere.

Plans for the detail work of the Exposition are now being



ETHNOLOGY BUILDING
Pan-American Exposition

perfected by an executive committee made up from the committee on fine arts and the art committee of the Board of Woman Managers. The committees of selection will be made up of prominent artists and art critics, and the places where works offered for the exhibition may be sent for inspection by the committees of selection, together with all the other necessary information, will be duly announced. All awards will be made by jurors at the same time that awards are made in other departments of the Exposition.

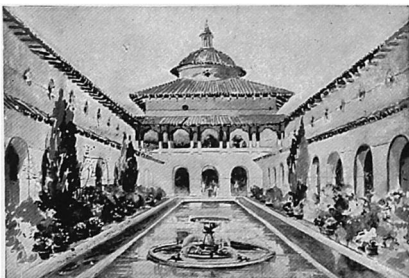
The promoters of the Exposition are fortunate in their choice of a Director-General for the fine arts department, in the person of William A. Coffin, who is well known both as a painter and as an art critic. He has the knowledge requisite for the position he holds, and has also had no inconsiderable experience in the management of art exhibitions. With him are associated as the art committee of the Pan-American, which will have special charge of the fine arts

exhibit, J. J. Albright, T. Guilford Smith, William G. Cornwell, Willis O. Chapin, Ralph H. Plumb, Carleton Sprague, George P. Sawyer, William A. King, and L. G. Sellstedt. These men are all enthusiasts in the matter of American art, and it is safe enough to predict that they will give their best services to the Exposition."

As in the case of Paris, Buffalo will be the gainer by the Exposition, since it will inherit from it one of the finest art buildings in the country. The structure, of which a picture is given herewith, is the gift of Mr. Albright, one of the fine arts committee, and will cost approximately four hundred thousand dollars. The citizens of Buffalo have already raised one hundred thousand dollars for the permanent maintenance of the gallery after the Exposition. The building will occupy an almost ideal site in Delaware Park, on an eminence overlooking the park lake. It is about a third of a mile from this point to the main court where most of the Exposition buildings are located.

The gallery, which is now under construction, is of the classic Greek style of architecture, and is of pure white marble, two hundred and fifty feet in length by one hundred and fifty feet in width, the principal façade looking toward the east. The eastern and western

façades show rows of fine columns, and a semicircular colonnade forms the central figure of the western front. The extreme northern and eastern ends of the building have broad wings, which will be reproductions of famous architectural works of ancient Greece. The highest point of the building is only forty-five feet above the ground, but its superb location will obviate anything like a squatty



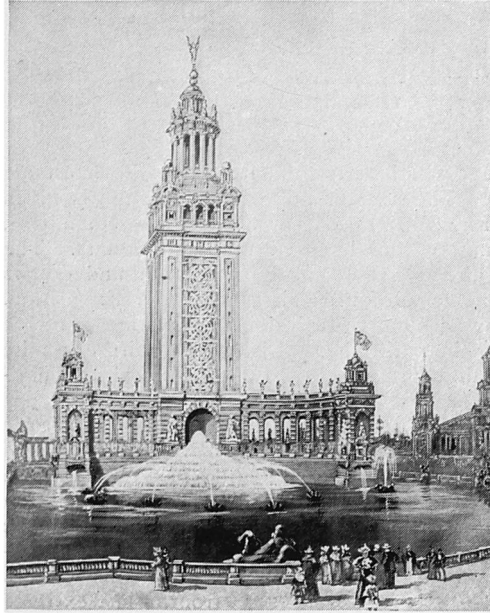
TROPICAL COURT
Pan-American Exposition



PARK LAKE
Pan-American Exposition

appearance. The Erechtheum of Athens served as an inspiration for the architects, and the portico of that structure, famous for its caryatides, will be one of the works to be reproduced in the Albright gallery.

The contour of the ground lends itself admirably to artistic treatment. The principal approach to the building will be by a broad and exceptionally fine flight of steps.



ELECTRIC TOWER
Pan-American Exposition

The ground in the immediate vicinity of the structure will be terraced, the terrace walls being of heavy granite blocks. The adjacent portions of the park will also be beautifully decorated with statuary, fountains, and floral displays. It has been a constant source of regret to those who carried through to such a successful end the Chicago Exposition of 1893, that its art building, the finest structure in the so-called White City, was simply a brick building, cased with staff, and the promoters

of the Pan-American Exposition are to be congratulated that one of their members was public spirited enough to provide the necessary means for a permanent building.

KATHERINE V. MCHENRY.



THE PHILISTINE
By W. B. Dyer



ARTISTIC PHOTOGRAPHY
Plate Six